

CD 2008 - -31/32

Concert of New Works

By University of Toronto Student Composers
University of Toronto, Faculty of Music, Walter Hall
March 10, 2008

Lattice Manifested (2007)* Jason Gray

Katherine Dowling and Dr. Ryan McClelland, Pianos; Duration: 7'

Already Forgotten (2007)* Sahlia Wong

Will Snodgrass, Bells; Saman Shahi, Piano; Brenton Chen, Cello; Jordan O'Conner, Bass;
Duration: 3'

Piano Trio No. 1 (2008)* Daniel Brophy

Cheryl Duvall, Piano; James Moat, Violin; Bryan Holt, Cello; Duration: 12'

The Mean Canary (2007)* Louisa Cornacchia

Charmaine Bacon, Flute; Duration: 2'

Ragtime Recollection (2008)* David Van Hout

David Van Hout, Piano; Duration: 4'

Prometheus' Gift (2008) Michael Romaniak

Tim Wong, Piano; Duration: 2'

Stealing Moonlight on Water, with a Bucket (2007)* Tania Gill

Parmela Attariwala, Violin; Carol Gimbel, Viola; Stephanie Chua, Piano;
Ian Feenstra, Tuba; Duration: 5'

Wind Quartet No.1 (2007)* Saman Shahi

Stephanice Dunlup and Katherine Watson, Flutes; Candice Barnes, Oboe; Lance Mcmillan, Bassoon;
Duration: 7'

Requiem for Steven (2007)* Scott Christian

Christine Hudson and Joanna Shuster, Oboes; Candice Barnes, English Horn; Lance MacMillan, Bassoon;
Devin Wesley, C. Bassoon; Duration: 7'

*Denotes Premiere

CE 18 - 2005 ①

Intermission

True Noise (Revised Version) (2008)*

Amin Honarmand

For Guitar and Electronics; Rob MacDonald, Guitar; Duration: 8'

Piece of Music I&II (2008)*

Christine F. Hudson

Michelle Colton, Marimba; Charlie Macleod, Vibraphone;
Christine Hudson, English Horn; Duration: 6'

Illusions (2007)

Fuhong Shi

Rob MacDonald, Guitar; Duration 12'

Hearken (2007)*

Liya Huang

Rebekah Wolkstein, Violin; Duration: 3'

Toccata (2007)

Glenn James

Rose Grace Kim, Piano; Duration: 4'

Piano Quartet (Revised 2007)*

Mo Farag

Elizabeth Loewen Andrews, Violin; Madeline Kapp, Viola; Anthony Bacon, Cello; Mohamed-Aly Farag,
Piano; Duration: 9'

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Program Notes

Lattice Manifested (2007)

by Jason Gray

In this two piano work, I finally find the opportunity to explore the eight-note pattern that opens Marc Cohn's 1991 hit *Walking in Memphis*. Those few notes have always fascinated me as he uses them in a very clever, metrically dissonant way. In the piece each pianist is challenged to maintain his own meter, 12/8 (4/4) for the primo and 3/2 for the secondo; both parts share 12 eighths to each bar but are almost always in rhythmic conflict with one another. About a third of the way through the piece, the eighth-note pattern is fully represented in a multitude of polyrhythmic and polymetric groupings. Up to this point in the piece, everything that has been heard, be it linear melody or otherwise was actually *extracted* from this matrix of notes, plucked from the *lattice* for its unique harmonic or melodic bloom. Hopefully it will feel as if the lattice was *always there* and simply emerged over time. The middle of the piece, marked by a shift to a softer dynamic and the first use of scalar material begins the slow dismantling of the lattice, and muted strings highlight the first aberration of the 8-note set. While seemingly finger-friendly, this piece definitely challenges the performers in the rhythmic coordination of the two parts.

The Mean Canary (2007)

by Louisa Cornacchia

Usually the flute is considered a sweet, singing instrument that resembles a bird. From what I know of birds, they can be quite mean creatures, even if their beautiful voices deceive us of that fact. The tempo marking of my piece is "Aggressive Cantabile". This refers to a somewhat passive-aggressive nature of the canary. The "canary" is singing sweetly one moment, and biting the next moment. A special thank you to Dennis Patrick and Emma Elkinson for inspiring this piece, and to Charmaine Bacon for learning and performing it tonight. I hope everyone enjoys it!

Ragtime Recollection (2008)

by David Van Hout

David van Hout (b. 1987, Toronto) is currently pursuing a B.Mus in Composition at the University of Toronto, studying with Chan Ka Nin. "Ragtime Recollection" was inspired by the piano music of Scott Joplin, Joseph Lamb and James Scott. The form of the piece is ABCD, with each section repeated.

Requiem for Steven (2007)

by Scott Christian

This piece is in memory of my friend Steven Barkey. "Remembering is an act of resurrection, each repetition a vital layer of mourning, in memory of those we are sure to meet again." (Nancy Cobb)

Prometheus' Gift

by Michael Romaniak

In Greek mythology, Prometheus is a witty Titan that stole fire from Zeus and handed it over to the mortals as a gift for their own use. This solo piano work is based on the Prometheus Chord (also known as the Mystic Chord); a six note chord which is believed to provide the harmonic basis of many of Alexander Nikolayevich Scriabin's later works.

Illusions (2007)

by Fuhong Shi

(for Guitar solo)

One journey. Passing through the Gobi desert. There is a river with abundant headwaters at the upper reaches. And later, finding that the water was an illusion—a mirage. If one kept seeking along the river in the direction of the source, one would disappear forever into the vastness of the Gobi desert. This experience inspired me. In truth, most of the time, our earnest longings and expectations, which are based on subjective imaginations and judgments, are like the illusion of water in the Gobi desert. A Buddhist proverb states "flowers in a mirror and moon on the water are both illusory." What is the distance between yang and yin, reality and illusion, essence and appearance, substance and mirage? Why is it so difficult to distinguish between them?

This piece includes four movements: 1 Mirror; 2 Moon; 3 Flowers; and 4 Water.